





Corinto.

Credo.

Handwritten musical score for the Credo, featuring Latin lyrics and musical notation. The score is written on multiple staves, with various musical markings and performance instructions.

**Lyrics:**

Pa-tri o mi-po-ten-ter fa-cto-rem coe-li et ter-rae vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um  
Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la  
lumen de lu-mi-ne Je-sum ve-rum de Je-o ve-ro  
con-sub-stan-ti-a-le-m Pa-tri: per quem om-ni-a fa-cta sunt et pro-pter no-stram sa-lu-ti-em de-  
cen-dit de coe-lis  
Et re-sur-rex-it ter-ti-a di-em se-cun-dum scri-p-tu-ras. Et a-scendit in coe-  
lum sedet ad dex-te-ra-m Pa-tris. Et i-te-ru-m ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et  
m-  
tu-  
can-tem qui ex Pa-tre Fi-li-o que pro-ce-dit si-mul a-do-ra-tur et con-glo-ri-fi-  
ca-tur qui do-mi-nus est per pro-ph-e-tas. Et u-num san-ctum Pa-tri coe-li et A-po-sto-li con-ce-  
de-sa-m bon-fi-te-or u-num ba-pti-ma in remi-si-o-nem pec-ca-to-rum Et ex-pe-cto re-  
sur-re-cti-o-nem mor-tu-o-rum et vi-tam sae-cu-li A-  
men. Amen. Amen.

**Performance Markings:**

- mp* (mezzo-piano)
- rit* (ritardando)
- Adagio*
- mod-to* (moderato)
- Allegretto*
- rit* (ritardando)
- meno* (meno mosso)
- allegro*
- rit* (ritardando)
- meno* (meno mosso)

**Other Markings:**

- Solo*
- tutti*
- ralli*
- Adagio*
- mod-to*
- Allegretto*
- rit*
- meno*
- allegro*
- rit*
- meno*



re qui non non e rit fi " ni it un pi ri tum Sanctum Dominum et  
ni vi fi can tem qui ex Pa tre et fi li o qui pro ce di qui cum  
Pa tri et fi li o si mul a do ra tur et cum glo ri fi can tem  
qui lo cu tus lo cu tus est per pro phe tas Et ex pecto  
res sur re xi tu nem mor tu o rum et vi tam ven ty ri ven tu ri  
se cu li a men a men a men a men Sanctus. And. C. Sanctus Sanctus  
sanctus Do mi nus De us Sa ba oth Ae lis um co li co li et ter ra  
glo ri a tu a Ho sa na in ex cel sis Ho sa na in  
ex cel sis Ho sa na in ex cel sis  
Benedictus Largo. D. Be ne di ctus qui ve nit qui  
ve nit qui ve nit in no mi ne Do mi ni Ho  
sa na in ex cel sis Ho sa na in ex cel sis  
Sancta

*Sancta*



in " " " ex cel sis in " ex cel " cis

*Agnus Dei. Ad.* *Solo*  
cis " se re " re no bis et gnis

De i qui tol lis pec ca ta pec ca " " ta mun di mi " se

re " re no bis et " gnis " De i qui tol lis pec ca " " " ta "

mun di Do " na no " bis Pa " cem. *Fin.*



Janosa

*Gravato.*

*Altera do Communi.*

*And.* *8* *6*  
Hy ri e e le i son chris te e le i son e " " " "  
" " " le " i son chris te Hy ri e e " le " i  
son e le i son e le i son e " " " " " le i son e " " " "  
le i son *Gloria. All.* *9*

Et in ter ra pa tris ho mi ni bus  
bo ne ro um ta tis Lau da mus te be ne di ci mus te. *Pet*  
do ra mus glo ri fi ca mus te *Solo* Gra ti as gra ti as  
a gi mus a gi mus ti bi pro pter magnam glo ri am tu am  
De us Pa ter on ni po tens Je su Je su chris te  
Fi li us Fi li us Pa tri Qui tol lis pec ca ta mun di  
mi se re re mi se re re no bis Qui tol lis pec ca ta mun di  
Sus ci pe sus ci pe sus ci pe de pre ca ti o nem no stram *8* *Fin*





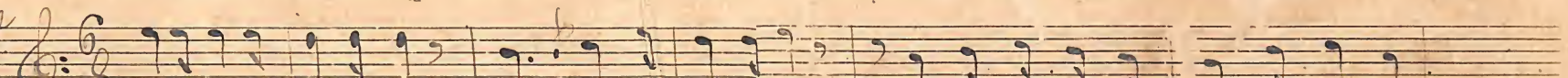


404000

1. Soprano.

me  
sur  
O  
Carmen

Missa de Cammuna

And<sup>t</sup>   
Thyrie e le i sou Chris te e le i sou e " " " " " " le i  
sou Chris te Thy ri e e " le " i sou e le i sou e le i sou  
e " " " " " le i sou e " " " " " le i sou Et in  
ter ra pax ho mi ni bus bo ne ro lum ta tis Lau da mus te be ne di ci mus  
le et do ra mus glo ri a fi e " mus te De us pa ter om  
ni po tens Je su Je su Chris te tri li um fo li um Pa  
tris Qui tol lis pec ca ta mun di mi se re re mi se re re no bis qui  
tol lis pec ca ta mun di sus ci pe sus ci pe sus ci pe de pre ca ti  
o nem nos tram qui se des a d dex te ram de dex te ram Pa tris mi se  
re " " " " re " no bis Quo ram tu so lus San ctus tu so lus Do mi nus tu  
so lus al tis si mus Je su Chris



*all<sup>o</sup>*  
Gum " sanc to spi ri tu in glo ri a Dei Pa tris a men a men a men.

*Credo and<sup>te</sup>*  
Pa tris om ni po tens om ni fac to " rem " coe li et ter ra vi si bi li um

om ni um Et in vi si bi li um De um " de " De o lu men " de "

lu mi ne De " um ve " ro " de " De " " o " ve ro cum sub stan ti a lem

Pa tris per " quem " om ni a qui pro pter nos ho mi nes et pro pter nos tram sa lu tem des

cen " " glo " " dit de " " coe " li Et in car na tis *Largo*

Et in " cor " na " " tur " est des pi " ri tu sanc to

ex " cel sa ri a di ri gi ne et ho mo fac tur et ho " mo " fac tur

est fa " " " " etur est bo ni ci fi cus e tam pro no bis sub

pon ti o Pi la to pas sus et se pul " tur " est.

*Vire ligens.*



allegro 3/4  
solo Et " " res" sur rexit ter ti a di e se" cum dnm scrip tu"  
ra et as cen dit in coe lo se" der ad dex te ram se" der" ad" dex te ram  
pa tris cu jus regni non non e" ri fi" nis et im pi ri tu san cto rum  
Do mi num et vi ri fi ca m tem Qui es Pa tre et Fi li o qui pro ce dit  
qui cum pa tri et fi li o Si mul a do ra tur et cum glo ri fi ca tur  
qui in coe lis cu tus lo cu tus est per pro phe tas Et ex pecto  
re sur re xit om ni um mor tu o rum et vi tam ven tu ri ven tu ri  
sa cu li a men a men a men a men. *Sanctus and.<sup>te</sup>* *Sanctus Sanctus*  
San ctus Do mi nus De us Sa ba o th ple ni sum ex li ex li et ter ra  
glo ri a tu a Ho san na in ex cel sis Ho san na  
sa na in ex cel sis in ex cel sis.



*Benedictus Largo* *duo*

Be ne " di ctus qui ve " " nit qui ve " " nit qui

ve " nit " in " no mine Do mi ni Ho san na in " ex cel " " cis

Ho " " " " san na in " " " ex cel sis in " ex cel " " cis

*Agnus Dei and.* *solo*  
A g nus De i qui tol lis pec ca ta pec ca " ta "

mun di mi " se re " re no bis mi " se re " re no bis A g " nus

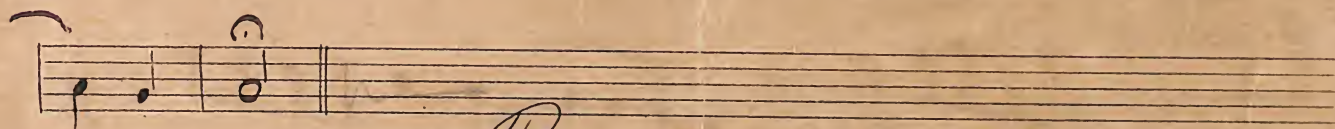
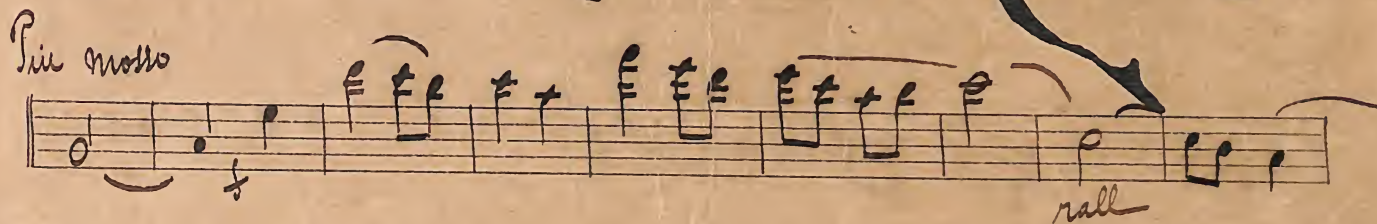
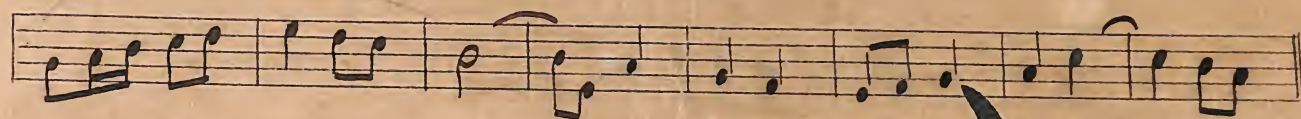
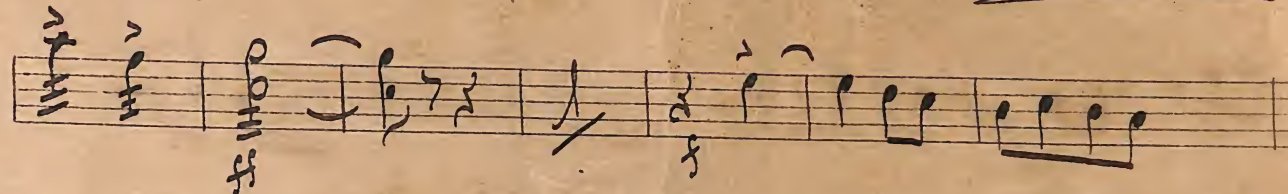
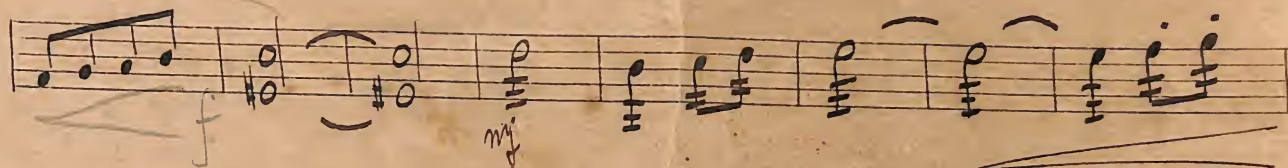
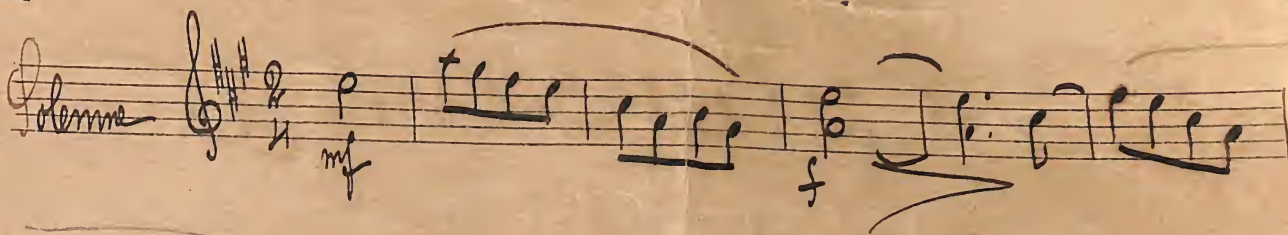
De i qui tol lis pec ca " " " ta " mun di Do " na no bis pa "

*Fine*

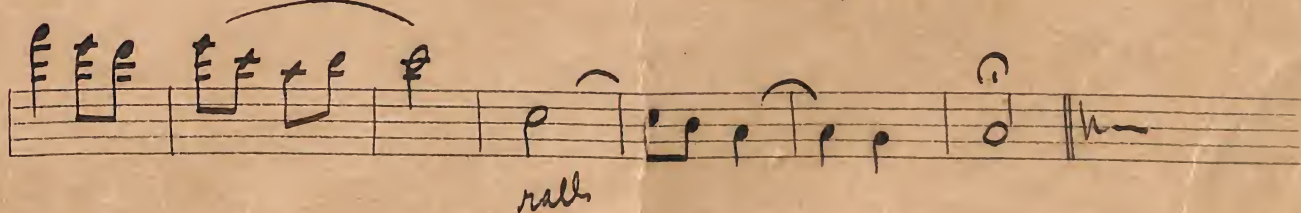
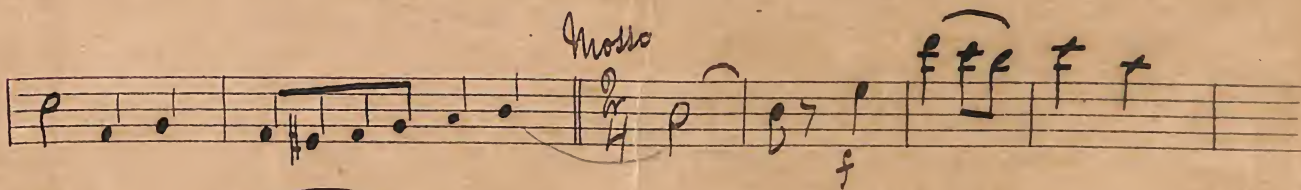
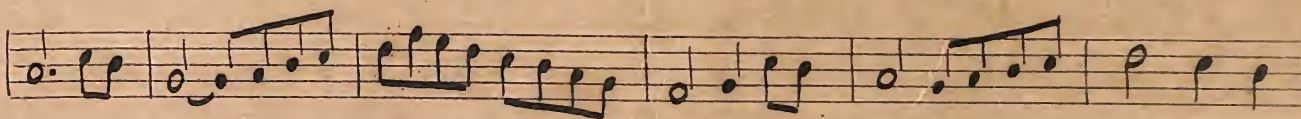
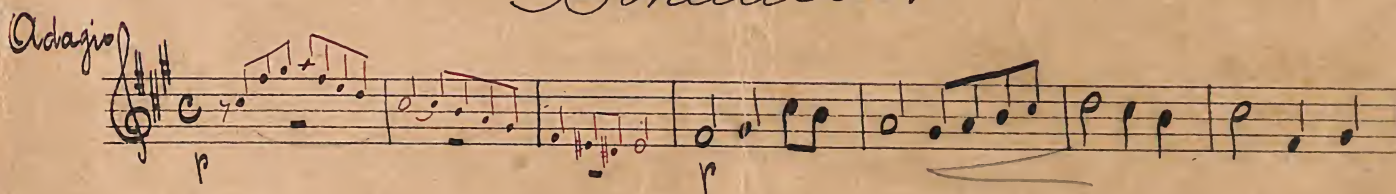
cem.



# Sanctus

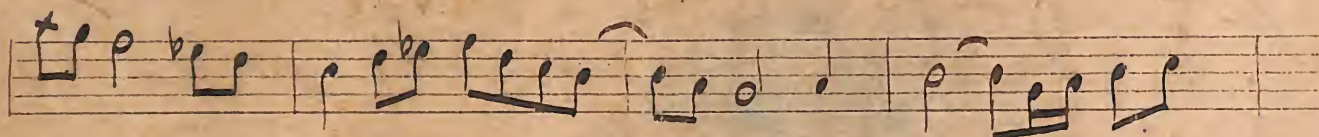


# Benedictus

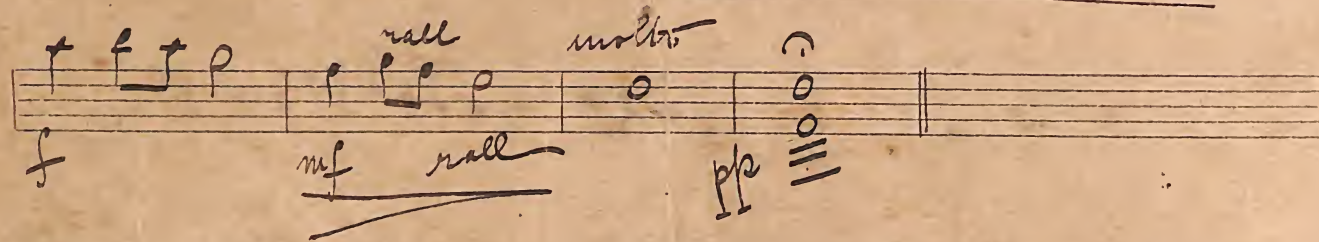
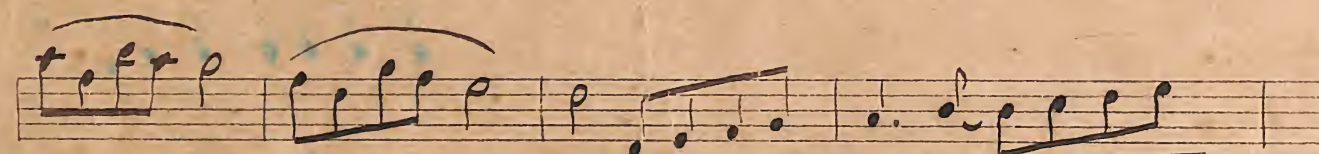
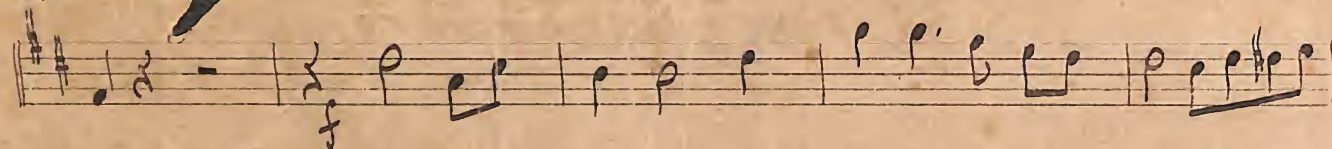




Posterns



Memo





Clarinetta

Missa.

Gesare Dobici

Larghetto.

Kyrie.

Handwritten musical notation for the Clarinet part of the Kyrie. The notation is in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a *ppp* dynamic marking. The second staff has a *meno mosso solo* marking. The third staff has a *1<sup>o</sup> tempo tutti* marking. The fourth staff has a *meno* marking. The fifth staff has a *rall.* marking. The piece concludes with a double bar line.

Handwritten musical notation for the Clarinet part of the Gloria. The notation is in G major (one sharp) and common time (C). It consists of eight staves of music. The first staff begins with a *Mosso* tempo marking. The second staff has a *lento* marking. The third staff has a *Andante* marking. The fourth staff has a *Solo* marking. The fifth staff has a *Tutti. Maestoso* marking. The sixth staff has a *poor piu Mosso* marking. The seventh staff has a *stent* marking. The eighth staff has a *Solo* marking. The ninth staff has a *Largo* marking. The tenth staff has a *Tutti.* marking. The piece concludes with a double bar line and the text *Vin. presto* written in blue ink.



*Tutti.*

*f*

*f* *molto mosso Assai*

*7* *doce*

*rall.*

*1<sup>o</sup> tempo.*

*Lento.*

*pp*

*Levità*

*f*

*allarg.*

*Largamente*

*ff*

# *Credo.*

*Mod.<sup>to</sup> un po' sost.to*

*Solo.*

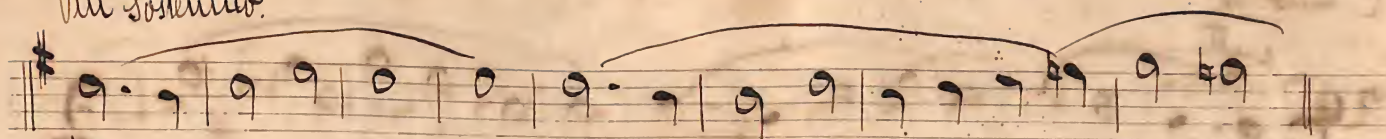
*Solo*

*f*

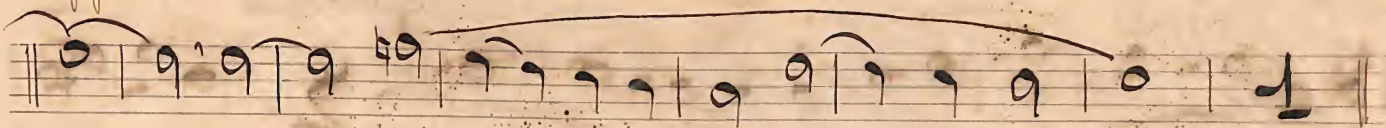
# *Vive presto*



*Fin sostenuto.*



*ff*

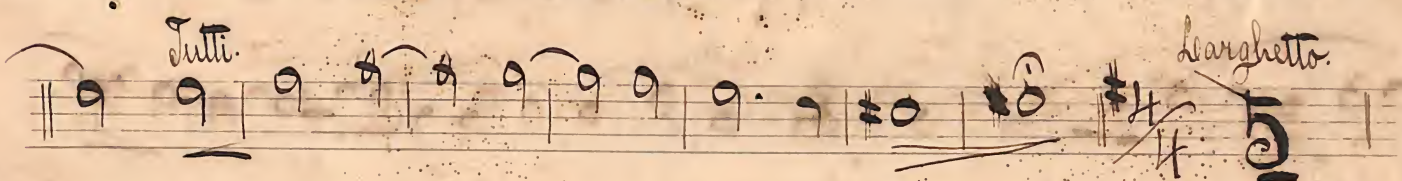


*Solo.*

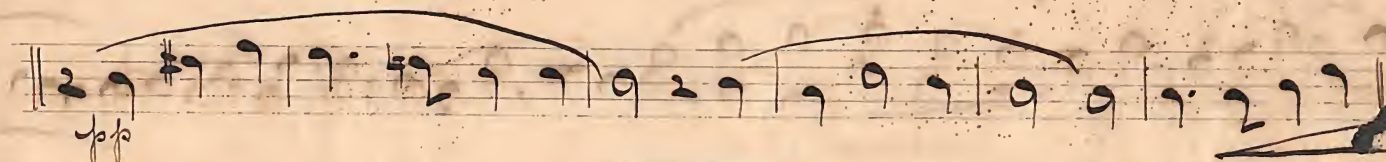


*Tutti.*

*Larghetto.*

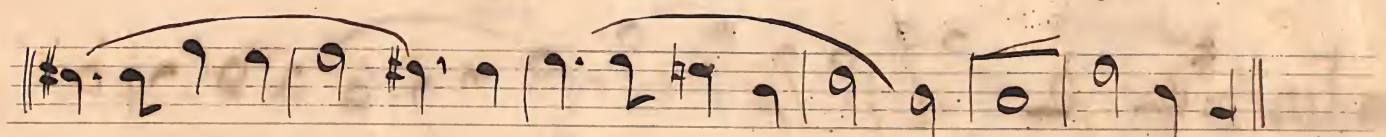
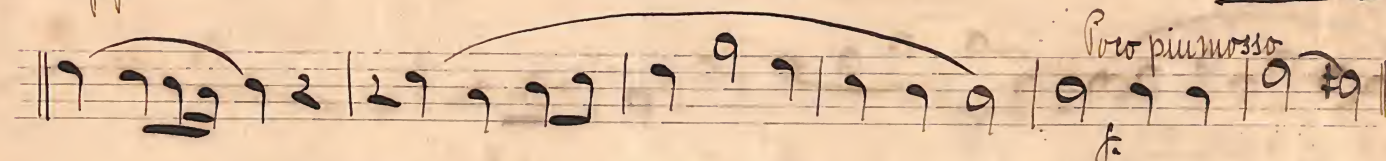


*ff*

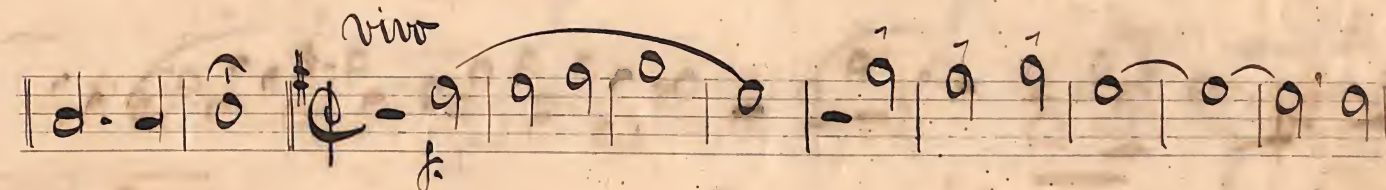


*Poco più mosso*

*f*



*vivo*

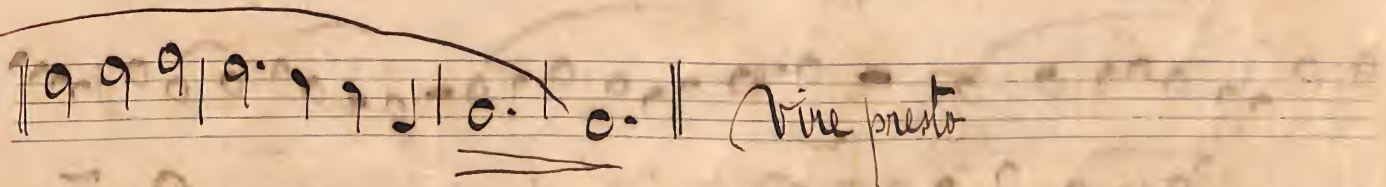
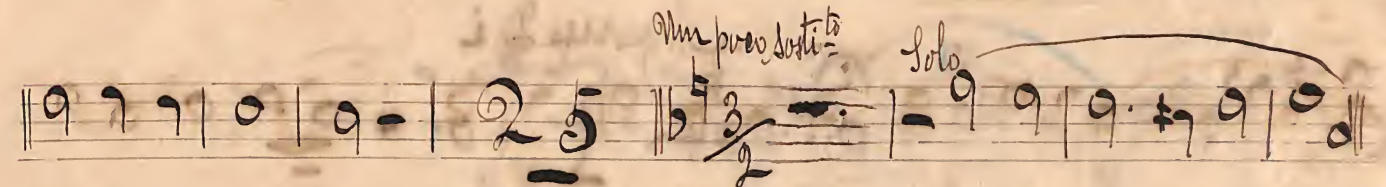


*Poco rall.*



*Dim. poco sostenuto*

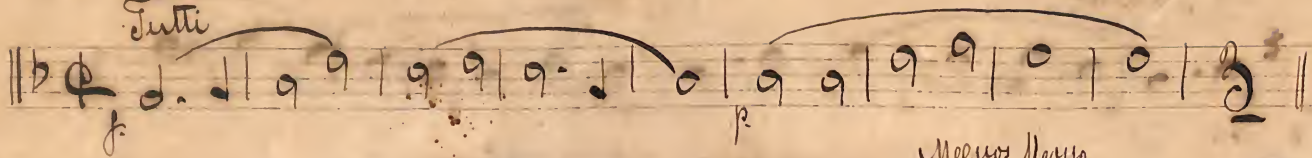
*Solo*



*Vine presto*



*Maeztoso.*  
*Tutti*



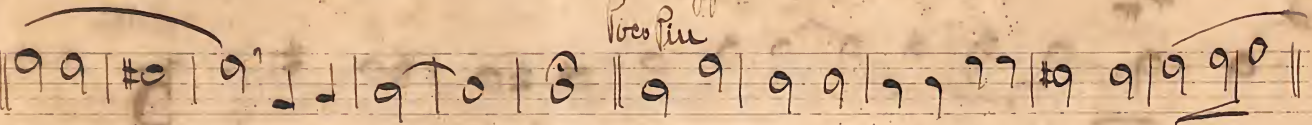
*Muovo Mosso.*



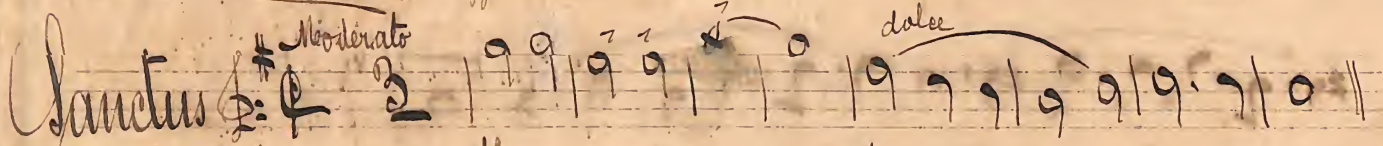
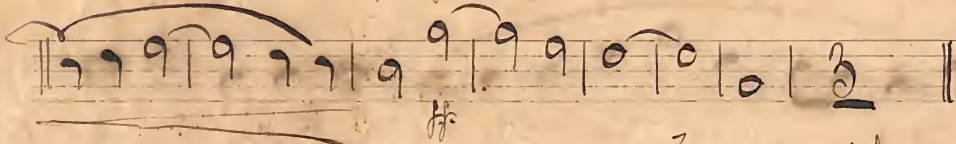
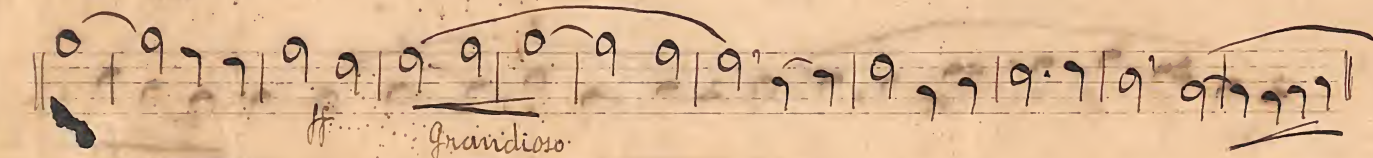
*2. Tempo*



*Poco Più*



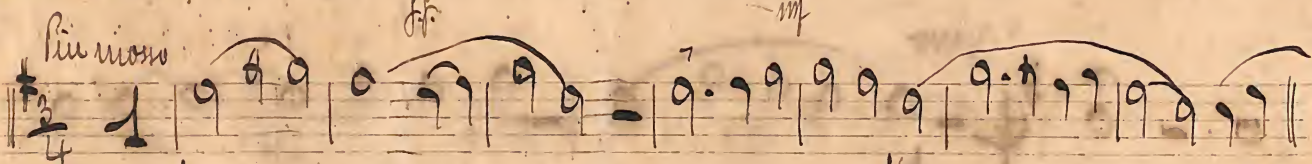
*ff* *Grandioso*



*Moderato*

*dolce*

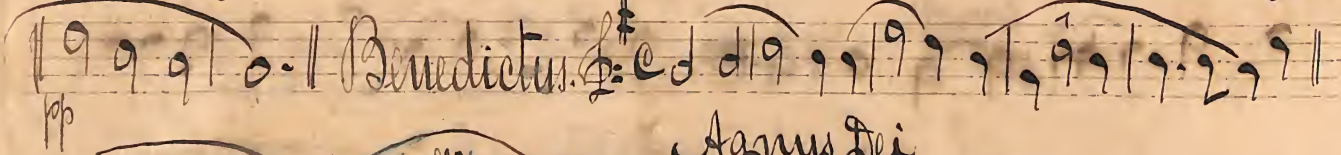
*Piu mosso*



*subito dolce*

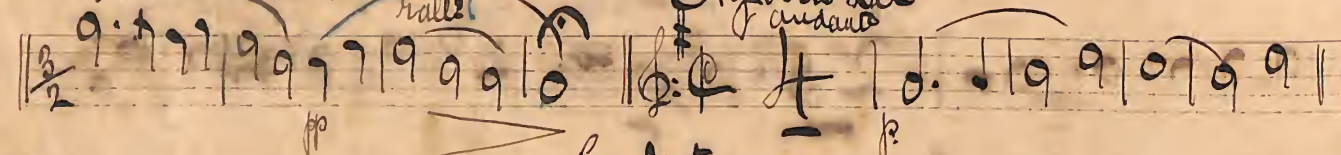
*Devoto*

*Tutti.*

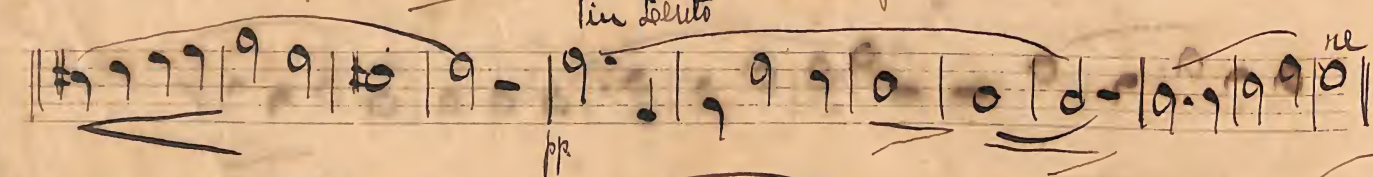


*rall.*

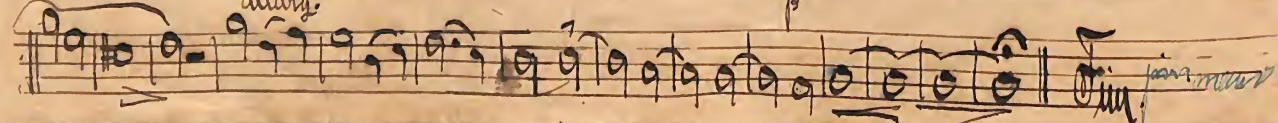
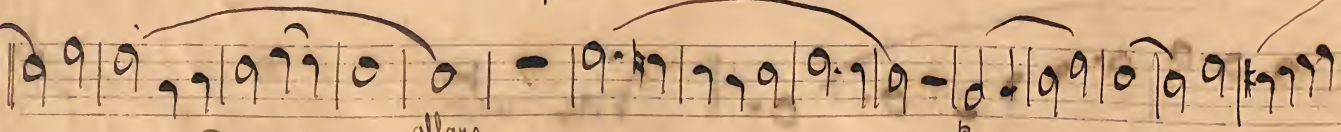
*Agnus Dei*  
*crescendo*



*Piu lento*



*allarg.*





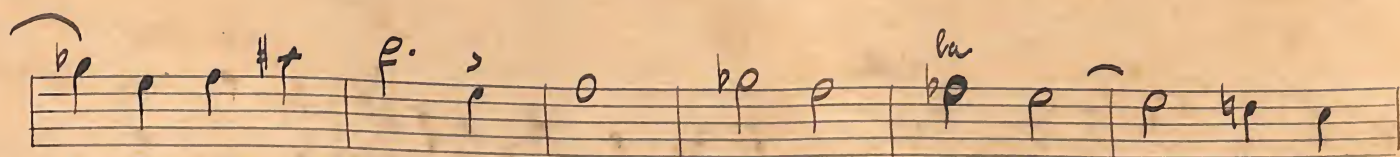
Handwritten musical score for "Allegro Moderato" by Franz Schubert. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo "Allegro Moderato" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like "rall", "stent", "Grandioso", and "dim". The piece concludes with a double bar line and a repeat sign.



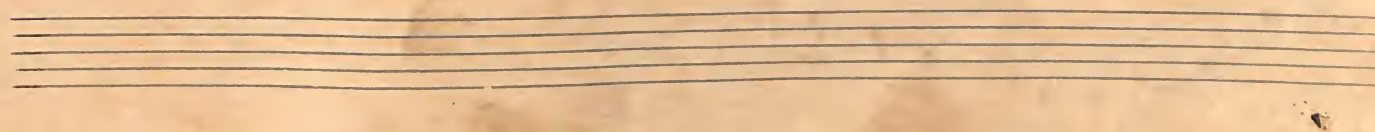
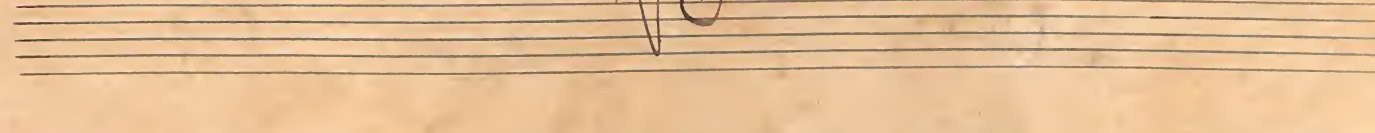
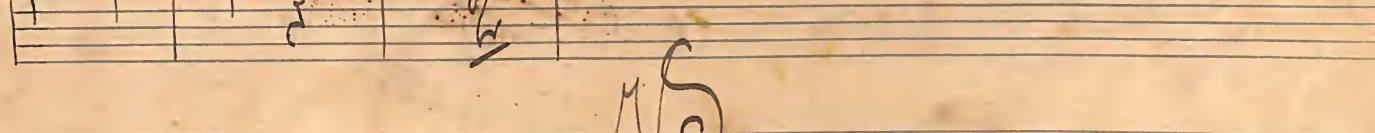
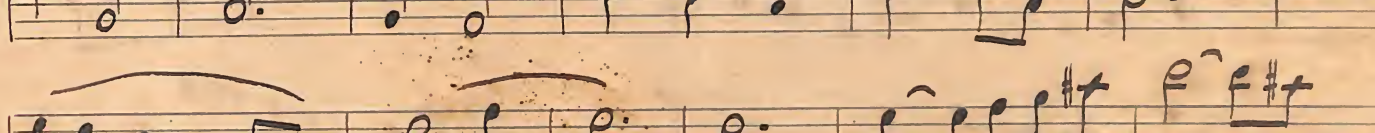
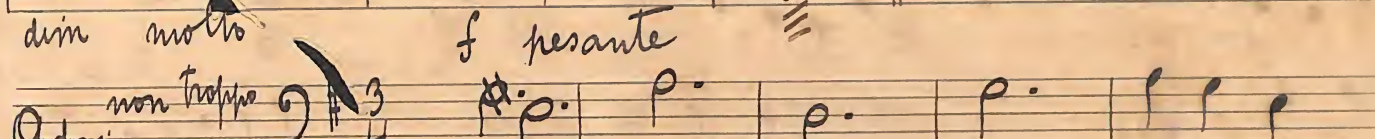
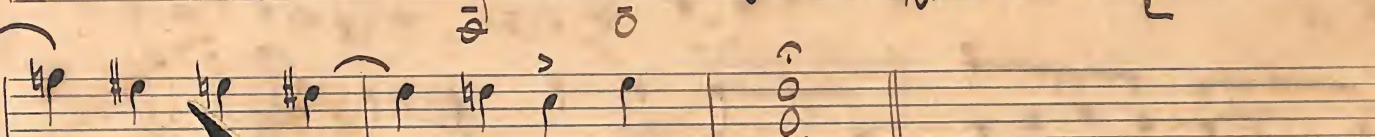
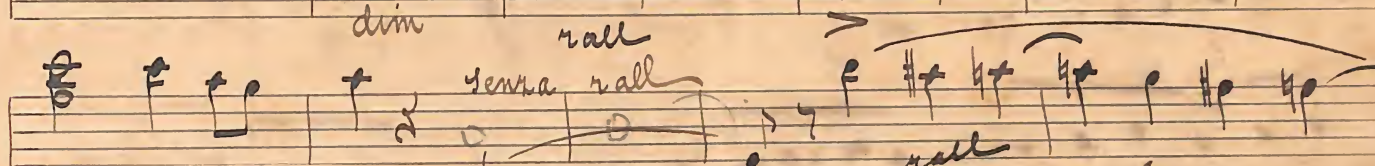
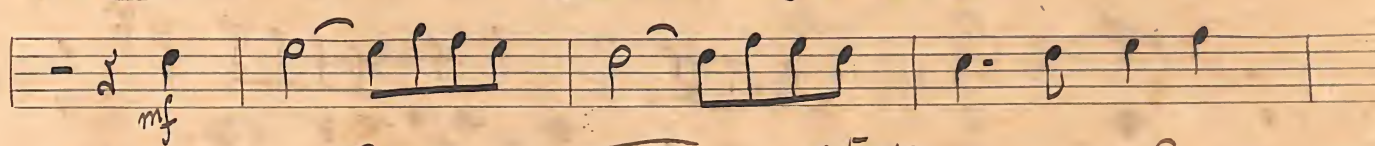
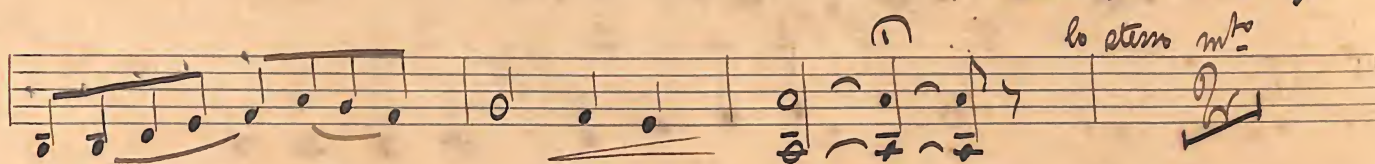
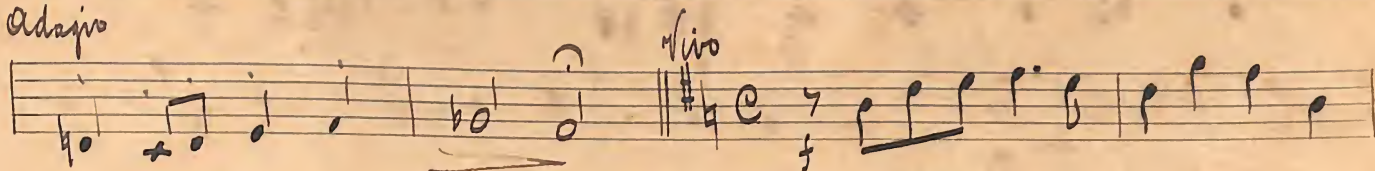








*Adagio*





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following annotations:

- rall* (rallentando)
- molto stent* (molto stentato)
- ff* (fortissimo)
- f* (forte)
- molto*
- con mto* (con molto)
- rall molto* (rallentando molto)

The notation includes various note values, rests, and dynamic markings, indicating a complex musical composition. The paper shows signs of age, including stains and discoloration.



# Sanctus

*Solenne*  $\text{F} \sharp \text{C} \text{G}$   $\frac{2}{4}$   $\text{C}_1$

The musical score is written on six staves. The first staff begins with the tempo marking 'Solenne' and the key signature of three sharps (F#, C#, G#). The time signature is 2/4. The first staff contains a single measure with a half note and a fermata. The second staff contains four measures, including a half note with a fermata and a measure with a half note and a fermata. The third staff contains four measures, including a half note with a fermata and a measure with a half note and a fermata. The fourth staff contains four measures, including a half note with a fermata and a measure with a half note and a fermata. The fifth staff contains four measures, including a half note with a fermata and a measure with a half note and a fermata. The sixth staff contains four measures, including a half note with a fermata and a measure with a half note and a fermata. The tempo marking 'Piu mosso' appears above the fifth staff. The tempo marking 'rall' appears below the sixth staff. The score ends with a double bar line.

*Piu mosso*

*rall*



# Benedictus

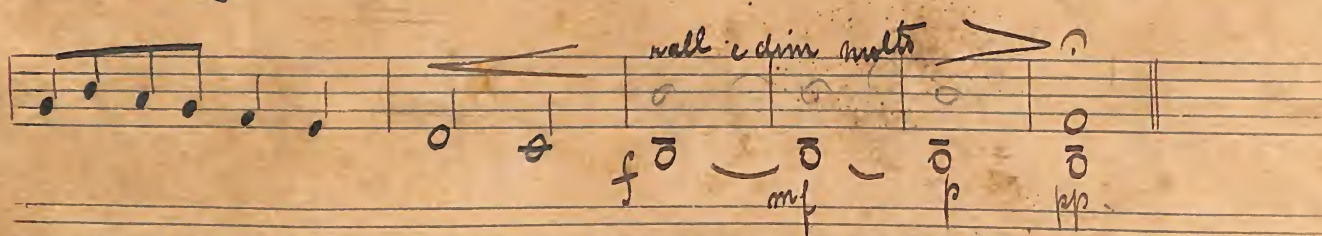
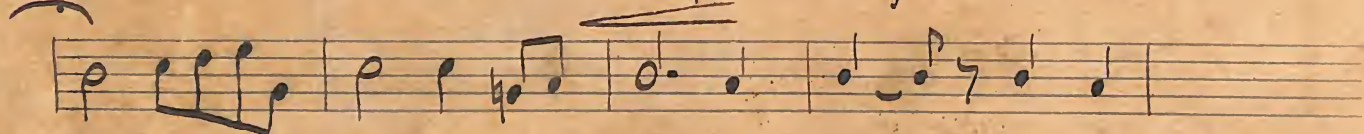
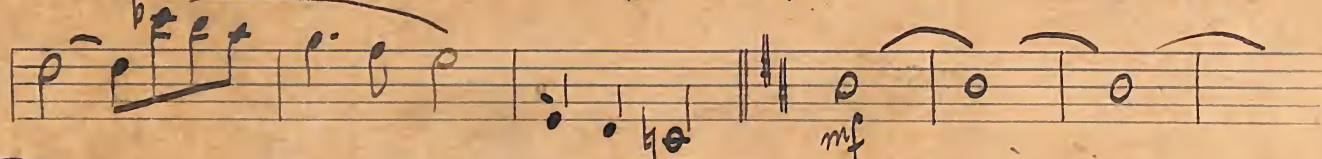
Adagio



molto



## Agnus Dei





Clarinetta . Messa a 2 voix égales

Page 1-

par J. L. Battmann Op. 355

Kyrie.

Moderato

1<sup>re</sup> voz.

Handwritten musical notation for the first voice part of the Kyrie. The notation is in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked 'Moderato'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a fermata.

Gloria.

Allegro mod<sup>to</sup>

Handwritten musical notation for the Gloria. The notation is in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked 'Allegro mod<sup>to</sup>'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The piece concludes with a double bar line and a fermata.

Harmonio.

Handwritten musical notation for the Harmonio part. The notation is in G major (one sharp) and 3/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked 'Allegro mod<sup>to</sup>'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The piece concludes with a double bar line and a fermata.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff is a measure number '15'. Above the second staff are measure numbers '15' and '25'. Above the third staff is a measure number '15'. Above the fourth staff is a measure number '15' and the word 'atempo'. Above the fifth staff is a measure number '15' and the word 'tutti'. Above the sixth staff is a measure number '15'. Above the seventh staff is a measure number '15'. Above the eighth staff is a measure number '15'. Above the ninth staff is a measure number '15'. Above the tenth staff is a measure number '15'. The notation is in a single system, with the staves connected by a brace on the left.

Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff is the word 'Moderato'. Above the second staff is the word 'bredo'. Above the third staff is a measure number '15'. Above the fourth staff is a measure number '15'. The notation is in a single system, with the staves connected by a brace on the left.

vire presto.



Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests. Includes the word *Harmonium* written above the staff.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests. Includes the word *dim. rit.* written above the staff.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various notes and rests. Includes the word *rall.* written above the staff.

Handwritten musical notation on a single staff, featuring various notes and rests. Includes the word *Solo* written above the staff.

Handwritten musical notation on a single staff, featuring various notes and rests.

vive logo.







# Agnus Dei.

*And.<sup>te</sup>*

Handwritten musical score for Agnus Dei, featuring five staves of music. The notation includes treble clef, key signature of two sharps (F# and C#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. The second staff continues the melody, marked with a first ending bracket (1<sup>a</sup>). The third staff features a second ending bracket (2<sup>a</sup>). The fourth staff concludes the main melody with a first ending bracket (1<sup>a</sup>). The fifth staff begins with a *rall:* marking and ends with a double bar line and the word *Fine* written in a large, decorative script.



O ma-ni-a con-ce-bi-da con-ce-bi-da sem pre-ca-do no ga-ci por nos



# Padre Nosso

Le B. Giannini

Handwritten musical score for the first system of 'Padre Nosso'. The system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The middle staff contains the lyrics: 'Pa-dre nos-ſe-ſtes no-céu San-ti-fi-ca-do-se-pa-ra-nos'. The bottom staff is a bass clef with a key signature of two sharps and a 3/4 time signature, containing a bass line of quarter and eighth notes.

Handwritten musical score for the second system of 'Padre Nosso'. The system consists of three staves. The top staff continues the melody from the first system. The middle staff contains the lyrics: 'no-me-ven-ta-a-mos-a-mos-nos-sei-tã-mas-a-mos'. The bottom staff continues the bass line.

Handwritten musical score for the third system of 'Padre Nosso'. The system consists of three staves. The top staff continues the melody. The middle staff contains the lyrics: 'ta-de-assim-na-ter-na-co-mo-no-céu'. The bottom staff continues the bass line. The system ends with a double bar line.

Four empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clef).



Ave Maria

A-ve-ma-ri-a

o Se-nhor -- e -- com-vos co-ben-dic-ta-sois

vis-ente as mu-lheris ben-di-toe o fruc-to do vosso

ven-te Je-sus



Coro de Ferrinha

Missae breves  
A 2 vozes iguaes

Kyprie

Aug. Durand

Moderato

Primera

Segunda

Moderato

This is a handwritten musical score for a piece titled "Gloria" by Luigi Dall'Abaco. The score is written on aged, yellowed paper and includes vocal parts and piano accompaniment. The tempo is marked "Moderato". The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The vocal parts are written in a soprano and alto clef, and the piano accompaniment is written in a grand staff (treble and bass clef). The lyrics are in Italian and include "Ky - ri - e, e - le - i - son" and "Chris - te". The score includes dynamic markings such as "pp" (pianissimo), "mf" (mezzo-forte), and "p" (piano). There are also markings for "cresc." (crescendo) and "1. Solo". The score is written in a clear, legible hand, and the overall style is that of a personal manuscript.







te. Ad-ra-mus te. Glo - ri - fi-ca-mus te. Gra-ti-as a-gimus, Gra-ti-as a-gi-mus, a-gi-mus ti-bi prop-ter ma-gnam

te. Ad-ra-mus te. Glo - ri - fi-ca-mus te. Gra-ti-as a-gi-mus, a-gi-mus ti-bi prop-ter ma-gnam

glo - riam tu-am, prop-ter ma-gnam glo-ri-am tu-am: Do-mine, Deus, rex coe - les - tis, Deus, Pa-ter om-ni-po-tens Do-mi-ne, Fi - li-

glo - riam tu-am prop-ter ma-gnam glo-ri-am tu-am: Do-mine, Deus, rex coe - les - tis, Deus, Pa-ter om-ni-po-tens Do-mi-ne, Fi - li-

- u - ni - ge - ni - to, Je-su Chri-ste: - Do-mine, De-us to - gnus De-i, Fi-li-us Pa-tris; 2<sup>a</sup> Solo un peu retenu *mf*

- u - ni - ge - ni - to, Je-su Chri-ste: - Domine, De-us to - gnus De-i, Fi-li-us Pa-tris Poco riti Lui tol - lis pec-ca - ta mun-



*Tutti un peu retenu*  
*1<sup>re</sup> Solo*

mi-se-re-re no-bis  
 Qui tol-lis pec-ca-ta mun-di,  
 sus-ci-pe de-pre-ca-ti-o-nem nos-

mun-di, mi-se-re-re no-bis  
 sus-ci-pe de-pre-ca-ti-o-nem nos-

*Tutti*

Qui se-des ad dex-te-ram Pa-tris,  
 mi-se-re-re no-bis  
 Quo-niam tu so-lus Sanc-tus; Tu so-lus Do-mi-nus; Tu so-

Qui se-des ad dex-te-ram Pa-tris,  
 mi-se-re-re no-bis  
 Quo-niam tu so-lus Sanc-tus; Tu so-lus Do-mi-nus; Tu so-

*pp*

-lus, Tu so-lus Al-tis-si-mus,  
 Je-su Chris-te; -  
 Cum sanc-to Spi-ri-tu, in glo-ri-a De-i Pa-tris A-men A-men

-lus, Tu so-lus Al-tis-si-mus,  
 Je-su Chris-te; -  
 Cum sanc-to Spi-ri-tu, in glo-ri-a De-i Pa-tris A-men A-men



# Sanctus

Adagio

*mf*  
San-ctus, San-ctus Sa-ctus, San-ctus, San-ctus Do-minus De-us sa-baoth. Me-ni sunt cœ-li, cœ-li et ter-ra glo-ri-a

*mf*  
San-ctus, San-ctus, Sa-ctus, San-ctus San-ctus, San-ctus Do-minus De-us sa-baoth. Me-ni sunt cœ-li, cœ-li et ter-ra glo-ri-a

*Adagio*  
*mf*

*Poco rit*  
tu-a, glo-ri-a tu-a: Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis Ho-san-na

*Poco rit*  
tu-a, glo-ri-a tu-a: Ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na, ho-san-na in ex-cel-sis Ho-san-na, ho-san-na, ho-

*Poco rit*

ho-san-na, ho-san-na, in-ex-cel-sis

-san-na, ho-san-na, ho-san-na, ho-san-na, in-ex-cel-sis

# Benedictus

Be-ne-dictus qui re-nit i no-mi-ne Do-mi-ni



# Agnus Dei.

*Andantino*

*p*

Ag - nus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus De - i, qui

Ag - nus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus De - i, qui

*Andantino*

*p*

tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus De - i,

tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus De - i qui tol - lis

*mf*

*Allegretto*

*p* Do - - na no - - bis, do - na no - bis pa - cem, do - na no - - bis,

*mf*

pec - ca - ta - do - na no - bis pa - cem, do - na no - - bis,

*mf*



Handwritten musical score for three staves (Soprano, Alto, and Piano) in 3/4 time, key of B-flat major. The lyrics are "do-na no-bis pa-cem, pa-cem, pa-cem". The score includes dynamic markings (p, pp) and a final measure marked "Fim".

do-na no-bis pa-cem, pa-cem, pa-cem

Fim



Gamau lina ~~da~~ Mãe da ~~cel~~-sa mãe de Deus.

ro-ga por nós ro-ga por nós

ro-ga por nós



:

